GALLERY 26

SHADOWED IMAGES

It has been said that it is the task of the artist to mirror the world. Interpreted narrowly, such a dictum leads to the most obvious kinds of realism representing the surface appearance of things. But "the world" is not just a surface; it exists in depth, as both the physical sciences and psychology have demonstrated. And the artist is, after all, much more than "an eye." Like every one else, he is an enormously complex being with vast uncharted areas, regions where the clear light of analytical reason has yet to penetrate. Even to allude to these dim recesses raises a semantic problem which arouses deep and often bitter feelings. What are the appropriate words? The soul? The id? The unknown? The unknowable? All such terms seem both inadequate and entangled in webs of connotation which are despised or denied by some. Yet works of art do attempt to open windows on this region, whatever it may be called. They present forms which refer to it by visual analogies, and which attempt to provide insights to its nature. And this area is a part of the world. In fact, it may be that it is through this area that we know the world as form, and as beauty and ugliness, as good and evil rather than as simple sense perceptions.

But why not have the artist restrict his investigations to that region where clarity prevails? Why not pretend that nothing exists beyond its boundaries? This would make things easier, more comfortable and reassuring. To attempt to venture beyond it as the creative artist does - as indeed all creative men do - involves many risks. Yet to refuse this risk is apparently contrary to the human spirit. For to confine ourselves to the known or the clearly knowable is to accept an incomplete and misleading picture of the world.

Like the scientist or the philosopher, the artist presents his vision of the world. It is sometimes clear, precise, and obvious but at other times obscure and ambiguous. Often the artist appears to be involved in a struggle with images reluctant to emerge. As we perceive them dimly they may seem illogical but demanding. Efforts to describe and explain them in precise, logical terms are noble but probably inappropriate. They are attempts to explain a particular view of the world in a language which is specifically applicable to a different view. The language for revealing the artist's version is composed of precisely his works of art.

This exhibition has assembled the works of five artists, all different, yet all involved in the creation of images which mirror, however dimly, a world as real and meaningful as that measured by the scientists' instruments. And in these "shadowed images" it is possible that we may find a view of the world which we recognize.

Philip Guston and Adja Yunkers are well known as artists of the so-called New York School of Abstract-Expressionist or Abstract-Impressionist painters. Edwin Dickinson, of an older generation, has never completely relinquished the recognizable image but has often permitted it to play hide-and-seek among the shadows.

Herbert Ferber and Ibram Lassaw are both sculptors who belong to the "New York School." Of the works exhibited here, the two by Ferber deal obviously with figures and their shadows while that by Lassaw is more completely abstract.

But more or less abstract is not the question here. The images may be at various stages of clarity but they are all emerging from an environment of shadows and lights which provides one of the basic elements with which these artists create.

EDWIN DICKINSON (1896–) was born in Seneca Falls, New York. He studied with William Chase and Charles Hawthorne. Later he taught at the Art Institute of Buffalo and at the Art Students League. He has been represented in many important group shows of modern art and has had many one-man exhibitions. His works are in many public and private collections including: the Museum of Modern Art, The Metropolitan Museum of Art, the Albright-Knox Art Gallery, and many more.

"Andre's Balloon"
Oil on canvas, 1928

"Ainsley's Garden"
Oil on canvas, 1937

"Still Life with Flowers"
Oil on canvas

"Still Life with Microscope"
Oil on canvas

Lent by Graham Gallery, New York

"Cape Poge"
Oil on panel, 1950

Lent by Katherine W. Merkel, Gates Mills

"Landscape by a Railroad"
Oil on canvas, 1936

Private Collection, Cleveland

HERBERT FERBER (1906–) was born in New York. He first studied dentistry and oral surgery, then attended classes at the Beaux Arts Institute of Design, New York. He has been represented in most important exhibitions of contemporary art and has had many one-man exhibitions. Recently he has exhibited a large-scale sculpture which filled an entire gallery at the Whitney Museum of American Art. This concept of "sculpture as environment" is being further developed by the artist who is presently engaged in designing a gallery as well as the single sculpture to fill it. His works are in many public and private collections including: the Albright-Knox Art Gallery, the Museum of Modern Art, the Whitney Museum of American Art, The Metropolitan Museum of Art, Fairmount Temple in Cleveland, and many others.

"Personage No. 4"
Brazed brass

"Personage No. 2"
Brazed brass

Lent by the artist

PHILIP GUSTON (1913–) was born in Montreal, studied at the Art Institute, Los Angeles, in 1930, and began to paint abstractions in 1948. He has been represented in almost every important American exhibition of contemporary art, has had several one-man exhibitions, and has received many prizes and awards for his work. His paintings are in museums and private collections all over the world including: the Museum of Modern Art, The Metropolitan Museum of Art, the Whitney Museum of American Art, the Albright-Knox Art Gallery, The Cleveland Museum of Art, and many others.

"Change II"
Oil on board, 1959

"Western"
Oil on board, 1959

Lent by Sidney Janis Gallery, New York

"Sleeper I"
Oil on canvas, 1958

Contemporary Collection of The Cleveland Museum of Art

"Untitled"
Drawing, 1952

Lent by Mr. and Mrs. Thomas V. H. Vail, Chagrin Falls

IBRAM LASSAW (1913–) was born in Alexandria, Egypt. In his early youth he came to New York where he studied at the Clay Club, Beaux Arts Institute of Design, and at the Art School of Amedee Ozenfant. He has been represented in many important exhibitions of contemporary art and has had several one-man exhibitions. His works are in many private and public collections including: the Museum of Modern Art, the Whitney Museum of American Art, the Carnegie Institute, and many more.

"Tathata"
Various bronzes

Lent by Samuel M. Kootz Gallery Inc., New York

ADJA YUNKERS (1900–) was born in Riga, Latvia. He studied art in Leningrad, Berlin, Paris, and London. He taught at the New School for Social Research, New York (1947–1954) and summer sessions at the University of New Mexico in 1948 and 1949. His early works grew out of the German Expressionist tradition but since coming to the United States he has played a significant role in the development of American art. For some years he was best known as a print maker but more recently he has gained a reputation for his paintings in gouache and particularly pastel. His large scale works in the latter medium are perhaps the most important that have been done since Degas. His works are included in many important private and public collections including: the Corcoran Gallery of Art, The Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery of Art, the Whitney Museum of American Art, The Solomon R. Guggenheim Museum, The Cleveland Museum of Art, and many others.

"Messenger"
Charcoal on canvas, 1962

"The Polish Messenger"
Gouache and pastel on canvas, 1962

"Paysage aux Alouettes"
Pastel, 1962

Lent by Andre Emmerich Gallery, New York

The sculptures and most of the paintings in this exhibition are for sale. For further information please call Extension 331 or 346.